Venezuelan (a word of Indian origin probably cognate with karõi). The Genipa tree, often planted for this purpose although a different wild species (rana) is also used, has pulpy fruits the juice of which turns dark on exposure to air. Two red dyes are used: anonda and karaberõ. The first is the even better known Bixa — dye, "onoto" in colloquial Venezuelan (also of Indian origin and cognate with anonda). This shrub has spiny pods with innumerable small seeds which are crushed in water, boiled down to a paste or hard ball, and mixed with oil from the mausa-yɛ?, a palm probably Elaeis sp., for use. The other red dye, karaberõ, is prepared from leaves of a vine, Bignonia, (sens. lat. exact classification uncertain), also boiled down and mixed with palm oil. From the Maquiritares the Kamarakotos obtain another closely similar dye, kurawõri, probably, like its name, merely a variety of karaberõ.

The red dyes are sometimes used for painting lines, but more often they are simply smeared on the face, sometimes also on the body, over the whole area or in large splotches.[138] The blue-black paint is applied over the red, or without the latter, in lines, dots, crosses, and, rarely, circles. A few typical examples of the innumerable patterns seen are shown in Fig. 34.

Textiles

The word "textiles" is here used in its broadest sense to include all objects that are made by interlocking flexible strands in some way. It thus includes such widely variant things as cotton cloth, compound bead necklaces, baskets, and fish traps, to mention only a few, but all these have elements in common and show a graded series of allied techniques belonging to a unified culture complex. It is thus convenient to treat them together.

Defined in this way, the manufacture and use of textiles is perhaps the most important and striking single element in Kamarakoto culture. Together with the cultivation of casave and the construction of semi-permanent houses, this can be used to define a great culture area including most of northeastern South America. The textile arts of part of this area, especially British Guiana, are well known and are broadly similar to those of the Kamarakotos, but the latter do, of course, have their own variations of techniques and forms and their own selection of particular ones of the many scattered among different Guiana tribes. In Venezuela generally, furthermore, explicit studies of these arts are almost lacking and attention should be called not only to their importance among the wild tribes but also to their potential value for the country as a civilized community.[139]

[see footnotes on p. 323, category 116 – Analyst]

Materials.

28
128 Textiles in general and those of American (especially North American) Indians in particular have been elaborately studied and classified. Their classification and treatment depend in the first place on the materials used, in the second place on the techniques of manufacture, and in the third place on the forms and uses of the finished objects. All three of these phases are treated in the present section.

Nearly all the textile materials known to man fall into the following classification, in which the types used by Kamarakotos are starred:

283 * I. Flexible fibers twisted or spun for use (mainly cloth materials).

A. Animal.

a. The various animal wools. (Kamarakotos have none.)

b. The various silks. (Kamarakotos use none.)

*B. Vegetable.

*a. Woolly — cotton and analogous fibers, spun for use. (Kamarakotos use cotton; have kapok but do not spin it.)

*b. Fibrous, bast and analogous fibers twisted for use. (Kamarakotos use two of these, specified below.)

C. Synthetic — necessary to complete the classification but obviously with no bearing on primitive races.]

285 * II. Flexible (or relatively inflexible but elongate) materials used without twisting (mainly basketry materials).

A. Animal — sinews, strips of hide, etc. (relatively unimportant and not used by Kamarakotos). Quills and a few other still less important materials might also be placed here.

*B. Vegetable.

*a. Round.

1. Bundles, of grass or any straight, flexible material. (Not used by Kamarakotos.)

*2. Stems, of reeds, vines, bamboos, willows, etc. (Kamarakotos make limited use of a vine.)

*b. Flat.

*1. Leaves, or segments of them, rushes, palms, etc. (Kamarakotos use palm leaves.)

*2. Split materials, split reeds, bark, and wood. (Kamarakotos make extensive use of split reeds, but do not use bark or wood, strictly speaking.)

283 controlled and the fibers are individually longer, so that an almost microscopic strand of a few fibers or a heavy, up to 3 mm., single-twisted strand can be produced. Thus a stout 3-ply bowstring is made from three heavy initial strands, each about 2 mm. in diameter. The basic twisting in this manner is more often to the right, but both are common, and I believe that Kamarakoto hand-
[17] twining must be classified as mixed with right predominating. Frödin and Nordenskiöld have shown that right hand-twining is much more common than left and they classify the Arekumas (probably all Taurepánes in their sample) as right-twining, but with exceptional left-twining and they do show the Guiana coastal Indians as mixed in this respect. In fact, some Indians, including the Kamarakotos, make hand-twine by a technique that can twist it both ways from the middle, and in general the direction of twisting in hand-twisting is not as consistent or as clear a reflection of basic technique as for spinning.

In making some moriche twine, as for sandal fastenings, a curious and rapid technique is employed. The fibers are separated into two bundles and rolled up the thigh, both at once but so that they remain separate, producing two left-twisted strands. The hand then immediately runs down the thigh, twisting these two strands together into a right-twisted two-ply twine.

[829] While on the subject of twine, it should be remembered that strips of bark and vines of all kinds and sizes are often used like twine or rope. Thus tobacco will be tied into a strip of bark for curing, house frames are tied together with vines, etc. Aside from their uses in textiles, however, the spun and twisted twines are commonly used as string to tie loads, baskets, etc.

Textiles Made of Thread.

● 28 Textiles made of thread (or twine), which is highly flexible in all directions, naturally require different techniques and serve different purposes from those made of more rigid materials, such as those employed in basketry. The two are, however, related and show a tendency toward association in a single culture complex. This is especially true in cases, like that of the Kamarakotos, in which the basketry is plaited, twined, and woven — techniques also employed in thread textiles — rather than coiled — a technique that cannot be applied to thread textiles.

283 Cotton and bast threads have much the same properties, but they differ
286 enough that in any one tribe a given type of textile is almost invariably made
171 of one and not the other. Between different tribes there may, however, be re-
[352] placement of one by the other. Thus the Kamarakotos and most other Caribs make cotton hammocks but many Arawaks, who are in general less proficient
[462] in cotton techniques, make bast-thread hammocks.[142] There is also commonly an element of sexual division of labor in these differences. Among the Kamarakotos and various other tribes the spinning of cotton and the manufacture of

142 [see footnote on p. 323, category 116 — Analyst]

301 135. Although the Kamarakotos may have made shell beads, as some Caribs are known to have done. Probably, however, the Kamarakotos had no [177] suitable materials for these. In any case, seeds were also used and native beads, if they were known, have been completely replaced by the far better and sufficiently abundant foreign beads.

[184] 136. The only exception was a woman who had European earrings but she was married to one of the two men who have lived in Venezuelan towns and her wearing them was obviously not native.

304 137. I am sure that this statement is true in general, but in individual 184 cases it was occasionally impossible to be sure whether a design was painted or 302 tattooed.

000 138. We were interested to observe that some lower-class women in civilized Venezuela, with much Indian blood and definite Indian inheritance in their culture, apply rouge on the face exactly as the wild Indians apply red paint — in large splotches meant to look painted and artificial, and would not think of shading it so as to imitate a naturally bright complexion.

●28 139. I do not mean that the textile work of Venezuelan Indians is unknown 114 or has not been mentioned in various excellent studies, but that almost no careful description of its details, nomenclature, etc., have been published. Even Koch-Grünberg's voluminous studies only describe the various textile manufactures in a summary way, with practically no details as to types of weave, etc.

285 140. Speaking of traps woven from this material by the Adole Indians 824 on the Orinoco, Roth says that they are made "from a kind of osier twig, which is ..... called bejuco," but "bejuco," of course, means only "vine" (of any sort, and, incidentally, does not include osiers).

000 141. The Carib word manare has also been taken over into colloquial Venezuelan, with the usual shift in accent, but is applied to the casave sieve, which is made of manare but is not "a" manare in Carib. This is a common etymological phenomenon; compare, in a reverse direction, the adoption of the Spanish word "camisa" not for a shirt but for cotton cloth by some Caribs (not the Kamarakotos).

171 142. In view of this differentiation it is interesting that in civilized 283 Venezuela the handmade hammock, "chinchorro," of the common people is 286 made of bast-thread while the spmetimes more aristocratic "hamaca," usually 352 factory-made, is of cotton.